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Issue Four



Dark Terrors

A Hammer Fanzine

Back to Back



Dracula • Rasputin • Bray Studios

Christopher Lee • letters & news

JOURNEY
TO THE
UNKNOWN



Editorial

There it is, at last, issue four of DARK TERRORS. Apologies for the delay in getting this issue out but I trust, now that it is finally here, the contents will compensate. I won't bother with all the reasons/excuses but suffice to say it is a hell of a lot of work getting an issue out every two months. (Maybe I should of stuck with issue one's format - 20 photocopied pages! Maybe not!!!). Anyway, I am confident of getting issue five out for October, details of which can be found on page 28.

As a rule, I don't like to rely too heavily on plot synopsis in DARK TERRORS but I think I'm justified in making an exception with this issue's JOURNEY TO THE UNKNOWN article. It really is a crime that this series has never been shown intact since it's initial screening. I suppose the same can be said of Hammer's other two TV series, HAMMER HOUSE OF HORROR and HAMMER HOUSE OF MYSTERY AND SUSPENSE. Admittedly, it is surprising how much the contemporary settings of these latter two have dated so quickly, but surely they're more worthy of screen time than the usual late-night rubbish.

Still, there's always THE WORLD OF HAMMER to look forward to (I seem to remember saying this in Merch!), which, hopefully, will be shown by Channel Four later this year.

Channel Four have however been recently showing quite a number of Hammer's pre-horror films, with TO HAVE AND TO HOLD, DEATH IN HIGH HEELS and ROOM TO LET being shown over the last couple of months. I'd be the first to admit that these aren't exactly 'classic Hammer' (they were only ever intended as support

features) but looking back now they seem almost like a training in film for Hammer, with the likes of Jimmy Sangster, Michael Carreras and Len Harris etc being groomed for the horrors to come!

Anyway, I hope you enjoy this issue. Many thanks to everyone for your continued support and I'll see you in October...

Best Wishes

Mike Murphy

EDITOR

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Written contributions, artwork, etc. are most welcome. Please get in touch if you'd like to discuss any written contributions beforehand.

SPECIAL THANKS TO:

Hammer Film Productions Ltd.,
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James Bernard, John Webb, Titan
Distributors, Steve Green, John
Gullidge, Ian Cerroll, Silver
Screen Records, Eric McNaughton.

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JULY/AUGUST 1992

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Screen Screams

SILVA SCREAMS!

Silva Screen Records, the company responsible for the release of the hugely popular MUSIC FROM THE HAMMER FILMS album, have just released a new CD entitled THE HORROR OF DRACULA. This is actually taken from an original recording released in 1974, by EMI, with Christopher Lee narrating a Dracula story, accompanied by James Bernard's music and 'spine-chilling sounds and effects'.

Silva Screen have however re-edited the album with James Bernard's music providing a prologue and epilogue to the story. As was evident with their previous release, Silva Screen do seem to make an extra special effort on the packaging of their products and the inlay card includes poster reproductions, rare stills and a written introduction by James Bernard. The company have further Hammer recordings planned for 1993. These will be new recordings and James Bernard has already prepared concert suites of FRANKENSTEIN CREATED WOMAN (7 minutes), THE DEVIL RIDES OUT (20 minutes) and THE KISS OF THE VAMPIRE (15 minutes, in the form of a piano concerto).

Silva Screen have also recently released PSYCHO - HORROR AND PANTASY AT THE MOVIES which includes music from HALLOWEEN, HELLRAISER, DARK STAR and James Bernard's DRACULA HAS RISEN FROM THE GRAVE suite.

The company also plan to re-release Warfare's HAMMER HORROR album in the near future. This has been extensively remixed and is believed to sound a lot better than the original.

HAMMER BOOK

Paul Anderson is at present working on a new book dedicated to Hammer Film Productions.

Unlike Denis Meikle's book (see DARK TERRORS 2), Paul intends to cover the entire history of the company, from its early beginnings as a small distribution firm, right through to the present day.

Little has been written on Exclusive/Hammer's early years, but Paul hopes to rectify this and is appealing to anyone with information on William Hinde, Enrique Carreras, George Gillings, George Mozart and J. Elder Willis to get in touch with him. Write to: Paul Anderson, 176A Shooters Hill Road, Blackheath, London, SE3 8RP.

WE BELONG DEAD

Eric McNaughton's second issue of his fanzine WE BELONG DEAD is available now.

Devoted to 'the classic age of Horror', issue two includes articles on THE BRIDE OF FRANKENSTEIN, VAMPIRE CIRCUS, THE VAMPIRE LOVERS and a profile on its star, Ingrid Pitt.

Issues are available at £1.50 (plus P & P) from: Eric McNaughton, 27 Bwest Road, Forest Fields, Nottingham.

DRACULA HAS RISEN...

Gary Wilson and Dave Prowse, of HAMMER HOUSE OF HORROR MARKETING, have teamed up with Bob Keen who is currently completing work on their first model kit, Dracula, at Pinewood Studios.

Dracula slips through the ice to his doom...Zombies burst into flames and attack their masters...Beron Frenkenstein is slowly led to the guillotine...The music reaches a crescendo as the titles slowly wind themselves up from the bottom of the screen...

'A HAMMER FILM PRODUCTION'



"Produced at Bray Studios"

by FRED HUMPHREYS

During the 1950's, film production in Britain had slumped to an all time low. Petrol rationing was still in force, and nearly all the major studios were silent. Technicians were leaving the business in droves and an atmosphere of gloom hung over the British Film Industry.

The exception was Hammer, who announced they were increasing production by 50%. The eight productions scheduled for 1950 had been increased to twelve, with Hammer/Exclusive, at that time, producing 'Quote Quickies'. The Board Of Trade, under Harold Wilson, insisted that 25% of supporting features shown in British cinemas had to be made in Britain. So Hammer had stepped in, fulfilling that need.

Keeping budgets low meant Hammer couldn't afford to rent studio space so they shot their early productions in rented country houses. It was in March 1950, during the production of *THE LADY CRAVED EXCITEMENT*, at Oakley Court, just outside the village of Bray in Berkshire, that Hammer asked permission to film a couple of interiors in the adjacent mansion, 'Down Place'. It was owned by the Davies Family, and after a short spell of filming at Gilston Park Country Club, near Harlow in Essex, Hammer bought Down Place and renamed

Above: The exterior of the Bray manor house is converted to the exterior of a Mediterranean casino for *A MAN ON THE BEACH* (1955), starring Donald Wolfelt and Michael Ripper.

it Exclusive Studios. This was soon renamed Bray Studios, where Hammer were to stay for the next 16 years until *THE MUMMY'S SHROUD*, in 1966.

The Davies Family continued to live in the mansion, but eventually moved over to the South-West wing and away from active production.

CLOUDBURST starring Robert Preston and Elizabeth Sellers was the first fully-flagged production to be shot at Bray Studios, although Studios was a very loose term. In these early years, the technicians at Hammer knew only too well the problems of filming in a country house.

Cramped conditions forced camera crews into tight corners and lighting set-ups, without the use of gimbals, led to very flat dull lighting. Although Jack Curtis and his electricians had evolved a system of slinging lights under ceilings and from the top of ladders, many set-ups still had to be lit from ground level.

Every inch of space in the mansion was used for filming, corridors, rooms and even the kitchens. The largest stage at the time was a bellroom

with French windows facing the River Thames. This odd shaped room (80ft x only 22ft) was subsequently heightened after a fire in the preview theatre above. Although technically this was a silent stage, Hammer used this for sound which, as Michael Carreras was later to point out, had it's problems, "You couldn't flush the upstairs toilet if they were shooting below!"

Below: Camera and Sound Departments on left, Stage Three on right, Courtyard entrance to Bray Manor house (centre) converted for exterior of prison in THE CURSE OF FRANKENSTEIN, and the exterior of monastery in DRACULA PRINCE OF DARKNESS.



The first fully soundproof stage was built just outside the entrance to the mansion. Not a large stage by any standards, but it's 18ft (5.486m) height allowed lights to be rigged from the ceiling.

Production offices, dressing rooms and make-up were situated in the mansion itself, but as a steady stream of product poured from Down Place, the studio continued to expand. Temporary wooden huts, housing the carpenter's and plaster shop, became corrugated iron and cement block buildings. Editing and Sound departments were built alongside the mansion, instead of crammed inside it.

As production schedules increased, 'Exclusive', the distribution arm of Hammer, also increased it's output. This helped finance Hammer's own productions. Exclusive's release of the American ROCKETSHIP XM was a huge success. Premiered at the London Pavillion on the 19th of August 1950, it led Hammer to produce their own space opera two years later, Terence

Fisher's SPACEWAYS, advertised in the Trade press as, "Even greater than ROCKETSHIP..."

Exclusive also released the occasional critical hits such as THE BIG-AMIST, starring Joan Fontain and Edmund O'Brien, but it was clear from early on that exploitation movies were where the real money was to be made. They released films like LOAN SHARK, ROBOT MONSTER, CAT WOMEN OF THE MOON, GIRLS MARKED DANGER, SINS OF JEZEBEL and "...The first ever triple horror and thrills program!", RETURN OF THE VAMPIRE, THE BLACK ROOM plus "...You actually see it with your own eyes!", BIRTH WITHOUT PAIN! Bert I. Gordon's KING DINOSAUR was double-billed with a re-release of Warner Brother's BEAST WITH FIVE FINGERS. Reissuing Warner Brother's movies was probably a key factor when THE CURSE OF FRANKENSTEIN came about. Released Worldwide by Warners it was announced as an Exclusive release during production.

Meanwhile, a production tie-up with Robert L. Lippart ensured their films would get a U.S. release.

They continued turning BBC radio serials and established novels into movies, with Terence Fisher's first film for Hammer being THE LAST PAGE, based on a James Hadley Chase novel. Amazingly, quite a few of these early films stand up extremely well today, which is more than can be said of the film labs they were using at the time, as anyone who's seen DICK TURPIN - HIGHWAYMAN can tell you!

Bray's two stages weren't any

Below: Entrance to Bray Studio's restaurant, now a bar. The window in the roof was used for a night-shot in THE CURSE OF FRANKENSTEIN, to represent the Baron's laboratory.



larger, but it's clear when comparing MEN OF SHERWOOD FOREST with THE CURSE OF FRANKENSTEIN that the camera crew had learned to use wide-angle lenses to their best advantage and where necessary, shoot scenes from outside the stage to increase the illusion of space.

But it was space that was at a premium. QUATERMASS II had to be shot at Danziger's Elstree Studios and Hammer's 49th film, THE ABOMINABLE SNOWMAN had to move mid-way through production from Bray to Pinewood Studios, for the snow scenes. Bray was just too small, so in July 1957 a disused sound stage was brought from the old Walton-On-Thames Studios and rebuilt by the side of the carpark at Bray. This 90ft x 60ft stage was the largest to be used by Hammer while they were at Bray. Local zoning laws at the time prevented it being higher than the mansion house because it could be seen from the River Thames.

After location work in Italy, THE SNORKEL returned to Bray to complete interior scenes on the new stage. DRACULA was the second production to go onto the floor when production started on November 5th, 1957.



Above: Hammer's Stage One ahead, car park on the right. Stage Two on the left.

The new 'Stage One' enabled Hammer to do what had previously been impossible; construct two separate sets on one soundstage at the same time. Looking at Bernard Robinson's magnificent set designs for DRACULA

shows not only was he able to accommodate the large library set, but also Harker's bedroom. This was built behind the balcony of the hall. The exterior of Castle Dracula and its gateway were built on the lot (with the help of a 'Glass-shot') on the left hand side of the drive as you entered the studio gates. Throughout the years, this one acre of land was host to a variety of castles, peddle steamers and town squares.

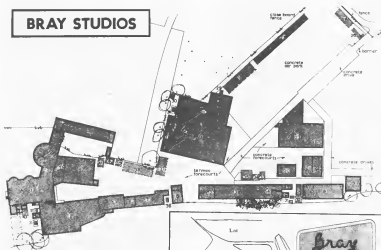
A villager, new to the area, was heard to complain that the council shouldn't have allowed a beautiful manor house to be demolished. The 'manor' was constructed of scaffolding, canvas and plaster, used in THE SCARLET BLADE, and demolished to make way for a new set!

When you next watch THE MUMMY, look out for the scene in which Kharis is striding down a dark country road and through the gates of Englefield Nursing Home. You'd be quite right in thinking this was a location shot. Surprisingly, it's not. The pillars, wall and sign were mock-ups built on the Water Oakley Farm road which runs alongside the studio. This stretch of road has been used in numerous films. The border post chase scene from DRACULA was filmed there. In THE HOUND OF THE BASKERVILLES, the post office Dr. Watson is seen outside is a side door to the manor, leading out to the road.

Stage Two (71ft x 36ft) was to be the final soundstage to be built by Hammer when they were at Bray. Although it was complete with Scene Dock alongside, the wooden rafted roof wasn't strong enough to allow lights to be hung from the ceiling.

It was on these four stages that virtually all the Fifties and Sixties Hammer Horror classics were shot. The main exceptions being HYSTERIA, THE CURSE OF THE MUMMY'S TOMB, SHE, PANATIC, THE NANNY, ONE MILLION YEARS B.C. and SLAVE GIRLS, which were produced at either MGM or EMI Studios at Elstree, in Hertfordshire. THE SWORD OF SHERWOOD FOREST and THE VIKING QUEEN were shot at Ardmore Studios, Ireland. But Hammer always returned home to the Berkshire Bray, with its repertory company of actors and technicians. Many a hungry actor in the food rationed Fifties positively licked his

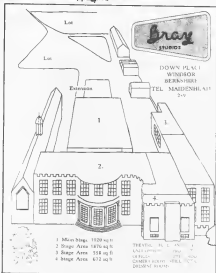
BRAY STUDIOS



SCHEDULE OF BUILDINGS

No	FUNCTION	AREA sq ft
1	Administration	see above
2	Sound Stage 3	1275
3	Property Store (2 floors)	1800
4	Sound Stage 2	1920
5	Sound Department	840
6	First Aid Centre	278
7	Film Cutting and Dark Rooms	1718
8	Generator Building	200
9	Sound Stage 1	5890
10	Property Store	3050
11	Limestone and Heating Plant	540
12	Riggers Store and Office	600
13	Postmen's Shop	1163
14	Carpenter's Shop	1460
15	Construction Office	144
16	Boiler House	76
17	Male Toilets (2 w/c's) Tunnel (as 8-10)	1993
18	Carpenter's Shop	1092
19	Postmen's Property Store	600
20	Timber Store	600
21	Sound Engineers Workshop	545
22	Paint Shop	545
23	Sound Stage 4	3780
24	Sewage Disposal Plant	
25	Data Keepers Office	TH 186
26	Office	TH 400
27	Film Vault	TH 1216
28	Dressing Rooms	TH 962
29	Temporary Water Tower	
30	Gas House	
31	Oil Storage Tank	
32	Store	TH 118
33	Harbour Store	TH 117
34	Locker Room	TH 100
35	Store	288
36	Electricity Transformer	
37	Viewing Theatre	TH 269
38	Carpenter's Room	TH 150
39	Workshop	TH 275
40	Chief Studio Electronics Office	TH 100
41	Studio Construction Managers Office	TH 150
42	Office	TH 150
43	Boiler House	TH 100
44	Office	TH 80
45	Temporary Garage	TH 123

note TH = Temporary Hut



Top & Left: Plan of Bray Studios in 1966.
Above: Bray Studios as it looked in the early Fifties, before the construction of the large stages.



Above: The picturesque side of the Bray manor house, with the lawns stretching down to the River Thames. The French windows used to lead into the 'Ballroom Stega', now a preview theatre. Used as the exterior of John Banning's (Peter Cushing) house in THE MUMMY. On the far left stands the South-West Wing, now converted into flats.

lips at the thought of returning to Bray, or rather to Mrs. Thompson's cooking. She was famous for her meals in the studio restaurant.

This was on the Thames side of the house. Walk out through it's small French windows and down a short flight of steps and you were on the lawn leading down to the Thames. With a scattering of trees and a Weeping Willow, this was the picturesque side of the house. On the right were the large French windows leading into Stage Four inside the mansion, ahead was the South-West wing, where the Davies Family lived.

It's understandable that tourists on Thames River cruises found it hard to believe, when told by their guides, that this charming English country house was the home of Hammer Films; and that behind this elegant facade a homicidal collection of raping werewolves and reanimated corpses committed atrocities on almost a daily basis!

In the late Sixties, Bray was still proving it could turn out worldwide box office successes like DRACULA PRINCE OF DARKNESS and THE PLAGUE OF THE ZOMBIES, but Hammer's biggest grosser to date was ONE MILLION YEARS B.C. So a more lavish and expensive schedule was drawn up.

THE LOST CONTINENT and the £600,000 MOON ZERO TWO were just too

large for Bray.

Britain's film industry was entering another slump. Ever increasing inflation in the Seventies meant production costs rose dramatically and it was no longer cheap to produce films in Britain. American money soon pulled out.

Finding distribution for their films was getting increasingly difficult, Hammer signed a multi-picture deal with MGM/EMI, in 1970. They would release their films, but only if they were made at their own studios at Elstree. That was the death knell for Bray. Unable to keep a studio open which wasn't in active production, Hammer sold Bray to Rad-Springs. Renaming the studio Bray International, a new larger sound-stage was built on the site of Hammer's Stage One. Samuelsons bought the studios in 1984 and have since sold it again to new owners. Now a 'four walls' studio, no production facilities exist, but a massive new stage was built on the lot, 10,283 sq.ft.

Below: The remains of THE MUMMY'S SHROUD set of 'Mazzera' on the lot. Also used for FRANKENSTEIN CREATED WOMAN and THE PLAGUE OF THE ZOMBIES.



With a permanent staff of 10, the studios have been involved with the production of Gerry Anderson's *TELEPARADES*, *THE ROCKY HORROR PICTURE SHOW*, and more recently Nicholas Roeg's *THE WITCHES* and *HOPE AND GLORY*.

There's always something depressing about a 'silent' studio, as Bray was in October 1966, after shooting had been completed on *THE MUMMY'S SHROUD*. Driving up the narrow road-way towards the studio, you could see over the flat-board fence the exterior set of 'Mezzera'. It's covered 'stone' walls peeling from the scaffolding. Signs in Egyptian had faded back to English underneath. The flint clocktower from *THE PLAGUE OF THE ZOMBIES* and *THE REPTILE* stood incongruously amid it's Egyptian surroundings. Behind this mess of scaffolding had stood, a few months previously, the minehead from *THE PLAGUE OF THE ZOMBIES*; now a rubbish tip filled with smashed plaster fireplaces and broken set pieces. The guillotine used to execute Christina's lover, Hans, in *FRANKENSTEIN CREATED WOMAN* lay neglected by a studio fence. The stages stood locked and silent...



Above: The remains of sets, on the Bray lot, used for *THE PLAGUE OF THE ZOMBIES*, *THE REPTILE*, *FRANKENSTEIN CREATED WOMAN* and *THE MUMMY'S SHROUD*.



Above: The remains of the 'flint' clocktower used for *THE PLAGUE OF THE ZOMBIES* and *THE REPTILE*.

BRAY STUDIO'S CHECKLIST

THE DARK LIGHT (1950) was the first Hammer production to use Down Place, but only shots of the River Thames were used.

- 1951: *CLOUDBURST*
A CASE FOR P.C. 49
DEATH OF AN ANGEL
WHISPERING SMITH HITS LONDON
THE LAST PAGE
- 1952: *THE GAMBLER AND THE LADY*
MANTRAP
FOUR SIDED TRIANGLE
THE PLANAGAN BOY
SPACEWAYS
- 1953: *THE SAINT'S RETURN*
BLOOD ORANGE
36 HOURS
FACE THE MUSIC
THE HOUSE ACROSS THE LAKE
MURDER BY PROXY
FIVE DAYS
- 1954: *THE STRANGER CAME HOME*
THIRD PARTY RISK
MASK OF DUST
MEN OF SHERWOOD FOREST
THE LYONS IN PARIS
THE GLASS CAGE
BREAK IN THE CIRCLE
THE QUATERMASS 'X'PERIMENT
- 1955: *WOMEN WITHOUT MEN*
THE RIGHT PERSON
A MAN ON THE BEACH
DICK TURPIN - HIGHWAYMAN
COPENHAGEN*

- 1956: X - THE UNKNOWN
THE STEEL BAYONET
THE CURSE OF FRANKENSTEIN
DAY OF GRACE
- 1957: THE ABOMINABLE SNOWMAN
THE CAMP ON BLOOD ISLAND
THE SNORKEL
DRACULA
CLEAN SWEEP
DANGER LIST
MAN WITH A DOG
OPERATION UNIVERSE
SEVEN WONDERS OF IRELAND
ITALIAN HOLIDAY
- 1958: THE REVENGE OF FRANKENSTEIN
I ONLY ASKED
THE ROUND OF THE BASKERVILLES
THE MAN WHO COULD CHEAT DEATH



- 1959: YESTERDAY'S ENEMY
THE MUMMY
THE UGLY DUCKLING
THE STRANGLERS OF BOMBAY
NEVER TAKE SWEETS FROM A STRANGER
THE TWO FACES OF DR. JEKYLL
TICKET TO HAPPINESS
- 1960: THE BRIDES OF DRACULA
THE TERROR OF THE TONGS
VISA TO CANTON
THE FULL TREATMENT
THE CURSE OF THE WEREWOLF
THE SHADOW OF THE CAT



- 1961: WATCH IT SAILOR!
CASH ON DEMAND
THE DAMNED
THE PIRATES OF BLOOD RIVER
CAPTAIN CLEGG
THE PHANTOM OF THE OPERA
HIGHWAY HOLIDAY
- 1962: THE OLD DARK HOUSE
PARANOID
THE KISS OF THE VAMPIRE
NIGHTMARE
- 1963: THE SCARLET BLADE
THE DEVIL - SHIP PIRATES
THE EVIL OF FRANKENSTEIN
THE GORGON
- 1964: THE SECRET OF BLOOD ISLAND
- 1965: DRACULA PRINCE OF DARKNESS
RASPUTIN THE MAD MONK
THE PLAGUE OF THE ZOMBIES
THE REPTILE
- 1966: THE WITCHES
FRANKENSTEIN CREATED WOMAN
THE MUMMY'S SHROUD
- 1968: WHEN DINOSAURS RULED THE EARTH
(* Special Effects Only)

(* Featurette marked with an asterisk although made almost exclusively on location, had post-production work completed at Bray).

Back to Back

Introduction

In 1965, Anthony Hinds remembers, Hammer were considering ideas to produce their films for less money. "I was always being asked that", Hinds recalled. His solution was to shoot the films back to back, using the same sets, same casts and the same production crews, with four films being shot in such a way. The two films with the closest approximation of sets would be shot first, with the sets then being quickly revamped before filming began on the second two.

Production on the first of the four films began in April 1965 with DRACULA PRINCE OF DARKNESS, starring Christopher Lee, Barbara Shelley and Francis Matthews. Once completed, work began on RASPUTIN THE MAD MONK, again starring Lee, Shelley and Matthews.

The sets on the Bray Studios lot were then revamped with the most of Castle Dracula becoming a graveyard, around which a small Cornish village was constructed. Production recommenced in July 1965 with THE PLAGUE OF THE ZOMBIES and with it's completion Hammer wasted little time on beginning work on the fourth film. In fact, only a week after shooting was completed on PLAGUE, production began on THE REPTILE on Monday 13th September 1965. The similarity here wasn't so much with the casts (only Jacqueline Pearce and Michael Ripper appear in both films), but with the sets, with exactly the same Cornish village set being employed for both films. (Parts of this set would also be used the following year for THE

MUMMY'S SHROUD and FRANKENSTEIN CREATED WOMAN).

Made shortly before Hammer left Bray Studios, and some might say their best years, these four films embody all that made Hammer the World's leading fantasy film company; brilliant direction, superb photography, fine acting, beautiful sets, suspense, horror and village inns filled with superstitious villagers who'll warn you that..."Some things are best left unspoken..."



Above: Part of the 'village set', on the Bray lot, used for THE PLAGUE OF THE ZOMBIES and THE REPTILE, previously the most of Castle Dracula.



PRINCE OF DARKNESS

Some seven years had passed since Christopher Lee had first bared his bloody fangs in his portrayal of Dracula in Hammer's 1958 film. It's success, surpassing that of *THE CURSE OF FRANKENSTEIN*, made Christopher Lee the definitive Count Dracula to a whole new generation of cinema-goers and provided Hammer with another box-office sensation.

It's not surprising then that Lee was reluctant to immediately repeat his role for fears of becoming typecast. However, by 1965 the British actor clearly felt he had played a sufficient variety of roles worldwide and agreed to star in Hammer's first official *DRACULA* sequel - *DRACULA PRINCE OF DARKNESS*.

Production began at Bray Studios on Monday 26th April 1965, on Sound Stage 3. Here, the interior of the village inn had been constructed to accommodate the scenes of the four travellers (Barbara Shelley, Charles Tingwell, Suzan Farmer and Francis

Matthews), and their introduction to Father Sander (Andrew Kair). With Peter Cushing unable to repeat his role as Van Helsing, due to other commitments, Andrew Kair makes a more than competent replacement as a travelling monk who enjoys the simple pleasures in life; "a warm post-supper, a bottle of mull clarat", and of course, the occasional spot of Vampire-killing!

Following a number of problems with censorship, as with those encountered on *THE CURSE OF THE WEREWOLF*, James Carreras had since learned to work closely with the censors in order to prevent similar problems re-occurring. Earlier in 1965, the screenplay for *DRACULA PRINCE OF DARKNESS* had been sent to the B.B.F.C. who were particularly concerned about the details of Dracula's resurrection, informing Hammer,

"It looks as though these scenes will run into trouble, if shot as described, on the grounds of dis-



Above: Dracula's servant, Klove(Philip Latham) slits the throat of Alan (Charles Tingwell) to give new life to his master.

gust. Klove repeatedly stabs Alan, hoists him up with a pulley until he hangs head downwards over Dracula's coffin; he then cuts off his head and throws it away. We feel that there should not be frequent stabbing; that the decapitation should be removed; and that the body should not be hung upside-down. It appears that there will be a great deal of blood about, this should not be excessive."

Despite these objections Hammer went ahead and filmed the scene more or less as described, with the exception of the decapitation, and their persistence paid off, as the finished scene was later left relatively untouched by the British censors. A slightly more confusing alteration to the screenplay was requested, and made by Hammer, by the Motion Picture Association Of America, who said,

"We feel that the underlined portion of Sender's line be omitted on the grounds that it is a rather tasteless remark to be made by a clergymen - "...pleasure in this life is important, there is little enough of it in the hereafter."

(Incidentally, both this line of dialogue and the above mentioned decapitation can be read(!), as originally planned for filming, in John Burke's novel of the film. First published in 1967, THE SECOND HAMMER HORROR FILM OMNIBUS also includes RASPUTIN THE MAD MONK, THE PLAGUE OF THE ZOMBIES and THE REPTILE).

Lee's appearance as Dracula had changed somewhat from the 1958 version; his cloak had been given a red lining(often criticised for emphasising the outline of the Prince of Darkness clad in nothing more sinister than a tuxedo!), he looks a great deal paler(Quite understandably since he rarely gets the chance to venture into the sunlight), and he doesn't utter a word, except for the occasional angry hiss. Anthony Hinds said at the time that the script purposely didn't include any dialogue for Dracula, partly to make him seem all the more sinister, something Christopher Lee didn't realise until after he had signed to do the film. Lee tells a different story,





Above: Cast-members from DRACULA PRINCE OF DARKNESS and Hammer/Warner Executives pictured outside Stage Two at Bray Studios.

1)Macgregor Scott(Managing Director of Werner-Pathe),2)Christopher Lee, 3)Andrew Keir, 4)C.J.Lette(Menaging Director of Associated British Pictures Ltd.),5)D.J.Goodlette(Menaging Director of A.B.C.),6)Barbare

Shelley, 7)James Cerreras(Chairman of Hammer Film Productions Ltd.),8)Francis Matthews, 9)J.H.MacDonald, 10)J.R.Willis(In charge of studio operations,A.B.P.C.), 12)Anthony Hinds, 13)Brien Lawrence, 14)Anthony Nelson-Keys(Producer/General Manager of Bray Studios).

and says that there was dialogue, but it was so bad he refused to use it. Dracula's blood-red contact lenses were very much in evidence and naturally caused Lee a great deal of pain, probably never more so than in this film. During the preparation for the filming of Dracula's demise on the exterior castle set at Bray, Roy Ashton was performing his duty of inserting Lee's contact lenses, when he accidentally dropped one on

the 'ice'. Picking it up, he quickly wiped it before placing it onto Lee's eye. It wasn't until Lee started screaming in agony that Roy realised the 'ice' was actually salt!

The superb exterior castle set was designed by Hammer's resident Production Designer, Bernard Robinson, who had been with the company since the mid-1950's. Constructed entirely of plaster and canvas, Cas-



Above: Charles (Francis Matthews) fends off the vampirized Helen (Barbara Shelley).
Below: Francis Matthews (in background) on Bernard Robinson's Castle Dracula set, on the Bray lot.

the Dracula stood little over 20-feet high, with long-shots of it's gothic architecture being provided by a 3-foot wooden model. This model had initially been made by Hammer's special effects expert, Les Bowie, for *THE KISS OF THE VAMPIRE* (1962), where it was used to represent Chateau Revne. The following year it became Castle Frankenstein for *THE EVIL OF FRANKENSTEIN* and it can also be glimpsed briefly in *THE GORGON*. Just like Dracula, everything at Hammer had (at last) a second lease of life!

It is to Castle Dracula that Dracula is eventually pursued for the film's climax. After being cornered on the frozen moat of his Castle, Dracula is sent into it's icy depths as Father Sander shoots the ice away from beneath him. Although by no means as memorable as the classic finale to the 1958 film, Hammer did add a touch of originality by revealing the Vampire's aversion to running water. In charge of these scenes was Les Bowie, "We utilized a number of methods to get those scenes. Sometimes we used real blocks of ice in a swimming pool for a few of the close shots...or for other shots we used wax...if you pour wax on water it forms a coating on the surface. For the final shots of Dracula sliding under the ice we used a circular section of plaster





Above: Camera Operator, Cece Cooney, films Christopher Lee for the climactic scenes of the film on the frozen moat of Castle Dracula.

mounted on pivots." These final shots were actually shot on the exterior set, where a water tank had been sunk beneath the 'ice'. This is clearly demonstrated in a short 16mm film shot by Francis Matthews during production on DRACULA PRINCE OF DARKNESS. This fascinating film shows cast and crew preparing for the final scenes on the Bray lot, and includes the complete takes of Lee sliding under the ice, while at the same time, struggling to tug his cloak down with him!

Once filming was completed, Hammer found themselves in the awkward position of having a film that ran slightly under 90 minutes. If released as such it would be classed as a 2nd-feature, so they needed an extra few minutes to increase the running time. With production due to commence on RASPUTIN, Hammer had neither the time, or the money, to shoot new footage, so their solution was to use the classic finale from

DRACULA as a prologue to the film. (Originally, the film was to open with the funeral scenes). As it turned out this happened to be quite an expensive decision, as Hammer then had to buy the rights to the 1958 film from Universal. Production money set aside for RASPUTIN was employed to purchase these rights and greatly effected the production values on the second film. Unlike its predecessor, DRACULA PRINCE OF DARKNESS was shot in Techniscope, so a cloud-wreathed frame was added to the prologue, together with a voice-over, to provide continuity. Peter Cushing had given Hammer his approval, for the re-use of the DRACULA finale, after being contacted by Anthony Hinds. Peter later revealed in his book, *PAST FORGETTING*, that he had just moved into a new house at the time. The building needed extensive repairs and Peter was naturally surprised when he received a receipt for work carried



out on the roof, despite the fact he hadn't yet paid the builders. He later learned that Hammer had kindly paid the bill in lieu of his fee for their re-use of the DRACULA sequence.

Providing further continuity between this and Hammer's earlier film was the music of James Bernard, who suggested he re-use his now famous DRAC-U-LA motif. He recently recalled, "There had been quite a gap since the first DRACULA, so I asked Philip Martell (Hammer's Musical Supervisor) and the producer what they thought, and they said yes. But I remember I had quite a hard time on that because THE PLAGUE OF THE ZOMBIES came hot on it's heels. It was a very hard-working period for me."

Right: Christopher Lee bares fangs and contact lenses as Drecule.
 Below: Helen (Berbere Shelley) struggles to escape her impending fate - death by wooden stake, courtesy of Father Sendor.



DRACULA PRINCE OF DARKNESS was premiered on January 10th 1966, the first Hammer film to be released that year, with Hammer proudly celebrating ten years of Hammer Horror. For general release it was double-billed with THE PLAGUE OF THE ZOMBIES with the U.S. distributors, Twentieth Century Fox, coming up with some unique gimmicks to entice the audiences; Free 'DRACULA FANGS' to add new thrills to DRACULA PRINCE OF DARKNESS end, "Scare your friends with these Free ZOMBIE EYES."



Naturally, it was Dracula's resurrection that bore the main brunt of the critic's comments which, although quite gory for the time, had been left untouched by the B.B.F.C., with the exception of one brief shot. This shows Klove (Philip Latham) stepping away from Dracula's sarcophagus, above which Allen (Charles Tingwell) is suspended, blood pouring from his throat wound. Approximately 30 seconds was cut from the film's total running for it's release in Britain, through Warner-Pathe. This includes; a brief close-up of Father Sander grasping the bloody stake protruding from Helen (Barbara Shelley); and a shortening of the scene between Dracula and Diane (Suzan Farmer). Here, Dracula is shown to cut open his chest, inviting Diane to taste his blood. This is shown intact, but what is cut is the looks of ecstasy on Dracula's face as Diane moves closer and closer to his bleeding chest. (Unfortunately, it was this version that was recently released by Warner Home Video, in their Hammer Horror video collection).

The print that is shown on British Television is the Twentieth Century Fox U.S. print, which has all of the above mentioned scenes intact, although this version is a lot darker and it's almost impossible to see the cloud-wreathed frame during the opening scenes. DRACULA PRINCE OF DARKNESS was shot in Techniscope, hence making this frame nearly invisible on TV. However, Warner squeeze the prologue scenes to make the frame fully visible on the video version.

WHAT THE CRITICS SAID...

"This week the press was invited to celebrate 'Ten Years of Hammer Horror.' It was a sad occasion. It was sad to look around at the bright and intelligent faces of present and former horror players - like Peter Cushing, Andre Morell, Charles Tingwell, Heather Sears and Oliver Reed - and to dwell upon that prodigious waste of talent.

Saddest of all was the conten-

plation of the Hammer Company's spectacular rise to power and prosperity through ten years of trading in morbidity, putrefaction and pain.

Their first offering for 1966 is DRACULA PRINCE OF DARKNESS. For those who have suffered the worst excesses, it is a comparatively tame affair. Nevertheless, it was only the utmost devotion to a critic's duty that kept me in the cinema to the end. I really didn't want to sit there and be subjected to such whipped up atmosphere of phony alarm."

DAILY WORKER

"Hammer Films are celebrating 10 years in the horror business this year by presenting DRACULA PRINCE OF DARKNESS.

The sets and the people are the same, and if there is any blood left over from the last film they use it in the next.

In this latest instalment a party of English travellers get trapped in Count Dracula's castle at Carlsbad and get the full treatment.

Charles Tingwell is the first to go. He's knifed in the middle of the night and taken down to the cellars for packing. His blood supplies

Count Dracula with new life for his dirty work.

Hokum? Yes. But acted with great competence and produced with great skill, so that if you enjoy this type of show you won't be disappointed."

THE PEOPLE

"Lee's reincarnation was a triumph in special effects that eventually silenced even the hooting 42nd Street audience. It was nice to see that for once, clothing, socks, and neatly tied shoes did not also materialize on the body as it regained human shape.

Unimaginative camera angles unfortunately rendered useless Christopher Lee's awesome height.

Although the script was at times disjointed, the acting was quite good. Leading man, Francis Matthews is a darkly goodlooking and able performer.

DRACULA PRINCE OF DARKNESS was a good effort, but it leaned a bit too much on blood and red contact lenses. We hope to see better things from Mr. Fisher in the near future."

MONSTER MANIA

Below: Down for the Count...Dracula(Christopher Lee) slips to his death in the frozen moat of his Castle. In 1968, Dracula would break free from his icy tomb to wreak new havoc in the Carpathian countryside in DRACULA HAS RISEN FROM THE GRAVE.



DRACULA PRINCE OF DARKNESS - CREDITS

Year of Production:1965
Year of Release:1966
U.K. Distributor:Warner-Pathe
U.S. Distributor:Twentieth Century
Fox
Running Time:90 Minutes
Certificate: X
Technicolor - Techniscope
A Seven Arts-Hammer Film Production
Produced at Bray Studios

PRODUCTION

Director:Terence Fisher
 Producer:Anthony Nelson Keys
 Assistant Director:Bert Batt
 Screenplay:John Sanson(From an idea
 by John Elder)
 Production Manager:Ross Meckenzie
 Director of Photography:Michael Reed
 Camera Operator:Gece Cooney
 Production Designer:Bernard Robinson
 Art Director:Don Mingaye
 Editor:Chris Barnes
 Supervising Editor:James Needs
 Sound Recordist:Ken Rawkins
 Sound Editor:Roy Baker
 Composer:James Bernard
 Musical Supervisor:Philip Martell
 Wardrobe:Rosemary Burrows
 Make-Up:Roy Ashton
 Hair Stylist:Frieda Steiger
 Special Effects:Bowie Films Ltd.

CAST

Drecula: Christopher Lea
Helen: Barbara Shelley
Father Sander: Andrew Keir
Charles: Francis Matthews
Diana: Suzen Farmer
Alan: Charles Tingwell
Ludwig: Thorley Walters
Klove: Philip Latham
Brother Mark: Walter Brown
Landlord: George Woodbridge
Brother Peter: Jack Lambert
Priest: Philip Ray
Mother: Joyce Mason
Coach Driver: John Maxim

BRADLEY BRIDGE OF SALAMINE



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DRACULA

PRINCE OF DARKNESS



Figure 1

CHRISTOPHER LEE
BARBARA SHELLEY · ANDREW KEIR

Also Starring
FRANCIS MATTHEWS · SUZAN FARMER
CHARLES TINGWELL · THORLEY WALTERS

WALTER BROWN - PHILIP LATHAM - Screenplay by JOHN SANSON

From *arabica* by JOHN B. COLE. Based on characters by BRADY STONE.

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RASPUTIN

THE MAD MONK

With production completed on DRACULA PRINCE OF DARNESS, Hammer wasted little time in beginning work on RASPUTIN THE MAD MONK, a film loosely based upon the real life of a novice monk who cheated, seduced and hypnotized his way into the Russian Royal Court of Nicholas II. Once established in St. Petersburg, Rasputin had used his mysterious hypnotic powers to influence the Royal Family before he was murdered by Prince Youssoupoff, the Czerina's cousin.

Since many of the people associated with the real Rasputin were still alive in 1965, Hammer had to avoid any accurate historical detail surrounding his life. (A 1932 MGM film version of Rasputin's life, RASPUTIN AND THE EMPRESS, had faced a lawsuit from Prince Youssoupoff who admitted killing Rasputin, but objected to the fact that the film implied that his wife had been raped by the monk. The screenplay had been written by Charles MacArthur and was nominated for an Academy Award, yet it cost MGM one million dollars in an out-of-court settlement).

Just before filming began on Hammer's version, they received word from the descendants of the Prince who warned Hammer of the possible results of filming an accurate account of Rasputin's life. By this time, Hammer had already written a screenplay which had the potential of

causing them the above mentioned legal problems. Unable to back out of the project as they were already committed to their distributors, Hammer had Anthony Hinds rewrite the screenplay, under his pseudonym, John Elder. Steering clear of any legal problems, John Elder altered the story and made all the characters, except those of Rasputin and the Royal Family, fictitious.

Cast in the role of Rasputin was Christopher Lee who had already well demonstrated his overwhelming screen-presence and power as Dracula. This new film provided Lee with a far greater opportunity to display both, and it's difficult to think of a better actor suited to the role. Lee said at the time, "Rasputin was a great roaring bull of a man. Undoubtedly, he was gifted with hypnotic and healing powers, and this would have lent him an extraordinary magnetism. But the greatest factor in his attraction to women was, I feel, his very evil nature and reputation. I think that the face of evil holds a special fascination for many women. They want to see what lies behind. Perhaps it represents a challenge to them: a wish to be tamed or a desire to try to tame. From what I have read of the man, I am quite sure that everything I am called upon to do in this dramatic film could easily and feasibly have been done by Rasputin himself."

Other cast members from DRACULA PRINCE OF DARKNESS were also given landing roles in RASPUTIN THE MAD MONK, including, Barbara Shelley, Susan Farmer and Francis Matthews. After filming was completed Barbara Shelley remembers she had to spend two weeks in a rest home, as a result of her role. "It was a case of a fight scene which went wrong. I fell heavily, on both takes, on the base of my spine and displaced my coccyx. It taught me that doing my own stunts was not clever, as I had thought up till then, and that I had just been lucky till that point." Barbara Shelley was, of course, no stranger to Hammer Films, and in addition to her appearance in DRACULA PRINCE OF DARKNESS she had also previously appeared in THE CAMP ON BLOOD ISLAND, THE GORGON and THE SECRET OF BLOOD ISLAND. For RASPUTIN THE MAD MONK she was cast in the role of Sonia, a member of the Royal Court, who is



Above: Peter (Nicholas Pannell) discovers the dead body of his friend, Sonia (Barbara Shelley).



Above: Sonia (Barbara Shelley) struggles with Rasputin (Christopher Lee), in the fight scene that went wrong. Below: Hammer's make-up men, Roy Ashton, touches up Barbara Shelley's bruises, received in the above fight.



hypnotised, seduced and eventually murdered by Rasputin.

Director, Don Sharp, fresh from his outstanding and exciting work on the serial sequences of THOSE MAGNIFICENT MEN IN THEIR FLYING MACHINES was signed to direct RASPUTIN THE MAD MONK. A very stylish director, Sharp had already displayed his talents in Hammer's highly atmospheric THE KISS OF THE VAMPIRE and later in THE DEVIL SHIP PIRATES. As well as his work with Christopher Lee in the latter of these films, Sharp had also directed Lee in THE FACE OF PU MANCHU, but he considers Rasputin to be Lee's greatest role. "I think it's the best thing Chris Lee's ever done. Rasputin was supposed to have had this ability to hypnotise people, well Chris practically developed that ability. It was an incredible performance."

Hammer did encounter some problems during production, concerning the budget, as Don Sharp recalls, "Two weeks into the shooting of the film, Tony Hinds came to me and said 'Don we're in trouble, we've got to save money. Now, we've worked out possible savings - there's this way of doing it, this way and this way - each of these will save £25,000. Look at these suggestions, take them home and think about them over the weekend, but on Monday morning I want a decision from you.' This was the marvellous thing, he left it to me to decide which would do the least damage in telling the story. He left

it to me to say, alright, we can keep that sequence but we don't have to build that set, but I can put that into a set we've already used." Of course, Hammer was used to dealing with tight budgets and consequently these problems hardly effected the quality of RASPUTIN THE MAD MONK. Once again, Hammer had produced a first-class film, largely due to Don Sharp's directorial skills, another fine cast and wonderful sets designed by Production Designer, Bernard Robinson and Art Director, Don Minagay.

With the exterior sets from DRACULA PRINCE OF DARKNESS still standing on the back-lot at Bray Studios, Hammer had wasted little time on their alteration. The exterior of Castle Drecule became the exterior of a grand Russian country house, while the interior of the castle, constructed in a sound stage at Bray, became the interior of Rasputin's Russian court.

Hammer always excelled at exciting finales and RASPUTIN THE MAD MONK was no exception. In a scene which took three days to shoot, Rasputin is poisoned and stabbed, before being thrown from a window to his



Above: Another victim of Rasputin... Peter(Nicholas Pennell) collapses after being attacked with acid.

Below: Rasputin(Christopher Lee) begins to writhe in agony as the deadly poison takes effect.



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RASPUTIN- THE MAD MONK

**STARRING
CHRISTOPHER LEE**

BARBARA SHELLEY-RICHARD PASCO

Produced by ANTHONY NELSON KEYS • Directed by DON SHARP

Screenplay by JOHN ELLER

CINEMASCOPE-COLOR BY DELUXE

A Seven Arts Hammer Production

Released by 20th Century Fox

*Once
under
his spell
... they
would
kill
for him!*

**SCREAM
THROUGH
EVERY
SECOND
OF
THEM**

*What
strange power
made her
half
woman
-half
snake?*

!

THE REPTILE

Starring

NOEL

RAY

WILLMAN-BARRETT • DANIEL-PEARCE

Also Starring

JENNIFER JACOBINE

Produced by ANTHONY NELSON KEYS • Directed by JOHN GILLING

Screenplay by JOHN ELLER

COLOR BY DELUXE

A Seven Arts Hammer Production

Released by 20th Century Fox

death on the frozen ice below. The real Rasputin proved a little more difficult to dispose of and he is believed to have survived bullet wounds, poisoning, a violent beating, exposure and drowning, before finally being frozen to death in an icy river!

RASPUTIN THE MAD MONK was released in 1966, on a double-bill with THE REPTILE, and was accompanied by a rather bizarre publicity campaign

for it's release in the States. The distributors, Twentieth Century Fox, offered free 'Rasputin Beards' - pink for girls and blue for boys - with the purchase of a ticket. Exhibitors were also encouraged to hold 'Costume-Makeup Contests', with free tickets given to the male who most resembled Rasputin and the female who came closest to looking like the Reptile!

(From the RASPUTIN pressbook);

"...Use the beard as a come on to get the younger crowd into your theatre, specifying that they can only be had with the purchase of a ticket. Youth nowadays are particularly susceptible to weird hairdos and the beatnik look."

RASPUTIN THE MAD MONK - CREDITS

Year of Production:1965
Year of Release:1966
U.K. Distributor:Warner-Pathé
U.S. Distributor:Twentieth Century Fox
Running Time:92 Minutes
Certificate: X
Technicolor - Cinescope
A Seven Arts-Hammer Film Production
Produced at Bray Studios



PRODUCTION

Director:Don Sharp
Producer:Anthony Nelson Keys
Assistant Director:Bert Batt
Screenplay:John Elder
Production Manager:Ross Mackenzie
Continuity:Lorna Selwyn
Director of Photography:Michael Reed
Camera Operator:Cece Cooney
Production Designer:Bernard Robinson
Art Director:Don Mingaye
Editor:Roy Hyde
Supervising Editor:James Naads
Sound Recordist:Ken Rawkins
Sound Editor:Roy Baker
Composer:Don Banks
Musical Supervisor:Philip Martell
Wardrobe:Rosemary Burrows
Make-Up:Roy Ashton
Hair Stylist:Prisada Staiger



CAST

Rasputin:Christopher Lee
Sonia:Barbara Shelley
Dr.Zargo:Richard Pasco
Ivan:Francis Matthews
Vanessa:Susan Farmer
Peter:Nicholas Pennell
Tsarina:Ranee Asherson
Innkeeper:Darac Francis
Patron:Alan Tilvern
The Bishop:Joss Ackland
The Abbott:John Walsh
Tsarvitch:Robert Duncan
Court Physician:John Bailey
Nadajda:Pione Hartford
The Fox:Cyril Shaps
Streetwomen:Helena Christie
;Maggie Wright

Christopher Lee talks about his strange real-life association with Rasputin...



I personally think it's one of the best things I've ever done, it was a wonderful experience for me. But there is an extraordinary thing connected with that, which must be unique for any actor..

When I was a small boy, I was asleep one night in the house we lived in London, when my mother woke me up. She told me to put on my dressing gown and to come downstairs where she was going to introduce me to two

men, both friends of my step-father. Well, I went downstairs and met these two men, both Russians, one was The Grand Duke Dimitri, a member of the Royal Family of Russia, and the other one was Prince Youssoupoff. These were two of the five conspirators in the murder, or as they would put it - execution, of Rasputin, in what is now Leningrad, in St. Petersburg. So I met two of the men responsible for his death. That was in about 1930/1.



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STARRING
CHRISTOPHER LEE
BARBARA SHELLY RICHARD PASCO
MUSIC BY JOHN WILLIAMS
DISTRIBUTED BY ASSOCIATED ARTISTS FILMS LTD.

In 1965, I played the part, I played him as history knows him, saint and sinner, a man of extraordinary powers, healing powers, a frightening man, a tremendous lacher and a tremendous drunk. That's all historically accurate, but obviously there was much more to him than that.

In 1976, I went to a sort of Russian evening in the Beverley Hills Hotel in Los Angeles. There I met an old lady wearing these wonderful Russian clothes of the Edwardian period, sat in a wheelchair - Maria Rasputin, his daughter. He had three legitimate children. Maria talked to me about her father and I was a bit nervous about this because I didn't exactly present him in a very favourable light! I was petrified in case she had seen the film, but I don't really know if she had or not. But when I was introduced to her I said, in Russian, 'It's an honour to meet you madam' and she replied, 'How charming, how charming.' Then she looked at me and said, 'You look like

him', which took me back slightly and I said, 'But madam, surely your father was about 5 feet, 10 or 11, and he had blue, grey eyes.' Then she said, 'No, no, no, it's your expression. I didn't dare ask her what she meant by that, I think it was a compliment and later she sent me a book she had written about him, signed, 'To Christopher Lee, who played my father so well - Maria Rasputin.'

Then in 1981, my wife and I ended up in Leningrad, on holiday, and the next thing I know is that I'm walking into this building and there I am in the very room where Rasputin's death is supposed to have taken place.

Now, I don't think that there can be any actor alive who played a historical character, met a member of that character's family, met the men who killed him and went to the place where it happened."

Dark Terrors

ISSUE FIVE

PLAGUE OF THE ZOMBIES

Includes: THE PLAGUE OF THE ZOMBIES (The first article ever to be published on the actual making of this classic 1965 Hammer Film).

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DARK TERRORS - Count Dracula wouldn't be seen Undead reading anything else!

ON SALE OCTOBER '92

Dear Mike,

I found Issue 3 immensely enjoyable (particularly the coverage of THE CURSE OF FRANKENSTEIN, which is just about the best Frankenstein Hammer did, closely followed in my affections by MUST BE DESTROYED and CREATED WOMAN). The video piece was also interesting, since it makes note of my pet hate...CUTS! You may like to note that TASTE THE BLOOD OF DRACULA is heavily cut; I can't recall precisely what has been tampered with, but the scenes that spring to mind are the 'exotic' dancer and most of the scenes within the brothel, the beating to death of Courtlay by Paxton, Secker and Hergood (the bravery of the scene gives the impression that Courtlay dies from a couple of blows as opposed to being brutally beaten, and then kicked to death), and the staking of Paxton. The film has been complete on TV several times. If Warner's felt it was too strong for the 15 certificate they got it through on, why not release it intact with a 18 certificate?

Tim Greeves,
Hants.

Dear Mike,

This is what Hammer fans, I believe, have been crying out for, well now it's finally here...The British Hammerzine. I like what I see and truly feel that DARK TERRORS will be around for a very long time.

You may find this item of interest for your coverage of the HAMMER HOUSE OF HORROR series; VISITOR FROM THE GRAVE, directed by Peter Sasdy, included location work in Chalfont St. Giles, for the spiritualist's village that Penny (Kathryn Leigh Scott) and Harry (Simon MacCorkindale) visit. Gerrards Cross, also in Buckinghamshire, was used for the site of the Lloyds Bank in the High Street.

Alligator Man,
Buckinghamshire.

(Editor: Currently in preparation for a future issue of DARK TERRORS is a Hammer Travelogue. This will list locations used in such films as CAPTAIN CLEGG, TASTE THE BLOOD OF DRACULA and TO THE DEVIL...A DAUGHTER, and details of how to get there).



Write to, DARK TERRORS

c/o Mike Murphy

"Avalon"

Ventnor Terrace,

St. Ives,

Cornwall, TR16 1DY

Dear Mike,

I'm looking forward to Channel 4's forthcoming thirteen-part compilation series entitled THE WORLD OF HAMMER. But I do hope that CH4 do something different than just showing the usual Hammer Films that ITV usually show, as they did with the showing of FRANKENSTEIN (1931), with the missing scene of the little girl being thrown into the lake by the Monster intact. Maybe they will do this with the likes of DRACULA and THE CURSE OF FRANKENSTEIN, both of which are cut. I have seen some of these scenes on other programmes. Recently there was a programme called GHOSTHUNTER and it showed Peter Cushing's Van Helsing staking a female vampire in all it's gory glory, so the scenes do still exist.

Dave Price,
Wirral.

(Editor: Still no sign of THE WORLD OF HAMMER series end, at the time of writing, it's certainly not on Channel 4's schedule for the next 6 - 8 weeks. For those unfamiliar with the series, THE WORLD OF HAMMER comprises of 13 programmes, each exploring different aspects of the company's output. Oliver Reed, who appeared in 9 films for Hammer, did the narration on the series.

As mentioned in Issue 3 of DARK TERRORS, THE CURSE OF FRANKENSTEIN suffered only one cut; a brief shot of Frankenstein holding the dead highwayman's bird-pecked head. There were, I believe, something like seven cuts made in DRACULA. These include; the Vampire Woman's (Venerie Geunt) transformation into a withered old hag after being staked by Jonathan Harker (John Van Eysen), a shot of Harker's deformed body in Dracula's crypt as discovered by Van Helsing, and, of course, that infamous shot of Dracula's peeling face,

revealing his cheekbone, during his disintegration.

I would like to do a series of articles on cuts in Hammer Films and would appreciate any help on this).

Below: Jonathon Harker (John Van Eysen) in a shot cut from Hammer's 1958 DRACULA.



BACK ISSUES



DARK TERRORS - Issue One - Sold Out!

DARK TERRORS - Issue Two - March '92 includes - The making of THE CURSE OF THE WEREWOLF, RALPH BATES profile, THE TALES OF FRANKENSTEIN (Unfilmed Hammer TV series), HAMMER HOUSE OF HORROR TV Series, FRANKENSTEIN CREATED WOMAN, Plus News, Letters and more!!

DARK TERRORS - Issue Three - May '92 includes - The making of THE CURSE OF FRANKENSTEIN, An exclusive interview with Hammer's camera-operator, Len Harris, Hammer On Video (A complete guide to every Hammer film ever released on video), Unfilmed Hammer, Plus the latest Hammer-related news, Letters and much more!!!

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HAMMER HORROR penpals. If you like Hammer, Peter Cushing, Chris Lee, then write to: Mark Walter, Tilden Farm Cottages, Ulcombe Road, Haslecorn, Kent, TN27 9JY.

MAD MOVIES No. 21-24. Cinefantastique Vol. 3 No. 3, Bizarre No. 1 & 2. Monster Mag No. 2 (Hah!). Peter Benassi, 21 Woodside Street, Motherwell, Lanarkshire, ML1 2HY.

RARE magazines, e.g. L'encyclopedia cineme No. 1, Terror No. 1, Cinascreeen No. 1, Photon No. 1-20. Monster Parade No. 1-4, Monstars and Things No. 1 & 2. Send replies to: Nigel & Colin Beyliss, Savern Leigh, Leighton, Welshpool, Powys, SY21 8HH.

Parts 2 & 3 of Harryhausen Story in Phantasma magazine, photocopies will do. The same for Nathan Juran and Charles Schneer interviews in Starlog 141, 142 and 151. Also any copies of contemporary reviews of Ray's films. Mike Hankin, 51 Beechen Lane, Lower Kingswood, Surrey, KT20 6RU.

HOUSE of Hammer No. 3 and The Dark-side No. 2. Mike, c/o DARK TERRORS.

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well, Lanarkshire, ML1 2HY.

SOMETHING new, yet as old as time, "The Cavern", DRACULA A.D. 1972 Appreciation Society, 42 Narcot Road, Chalfont St. Giles, Buckinghamshire. Next issue out very soon. All contributions gratefully received. Free copy for each subscriber's article on subject matter. S.A.E. to above address, c/o Alligator Man.

Following a number of requests I've decided to try a sort of penpal service through DARK TERRORS. I won't be including this in the magazine, but if you'd like to write to fellow Hammer fans just send your name/address etc to DARK TERRORS and I'll pass it on to anyone whose interested. If this works out I'll eventually print up a list which will be available on request.

Dark Terrors

— A Hammer Magazine —

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JOURNEY TO THE UNKNOWN

In 1968 Sir James Carreras, then Chairman of Hammer Film Productions, signed a deal with Twentieth Century Fox to co-produce 17 made-for-TV films under the collective title of JOURNEY TO THE UNKNOWN.

This co-production deal enabled Hammer to enlist the services of a number of the World's top fantasy writers, including Robert Bloch, and adapt stories from such distinguished authors as Richard Matheson and Charles Beaumont.

Each twist-in-the-tale episode consisted of the traditional mixture of British and American stars, and the series also proved to be something of a showcase for future Hammer talent. Damien Thomas, later Count Karnstein in TWINS OF EVIL, appeared in one episode, as did Adrienne Corri (VAMPIRE CIRCUS), Suzanna Leigh (LUST FOR A VAMPIRE) and Anthony Corlan (VAMPIRE CIRCUS). It almost goes without saying that Hammer's great character actor, Michael Ripper, also had a role in one of the episodes!

The production staff also consisted of many Hammer regulars, such as James Needs (Editor), Philip Mar-

tell (Musical Supervisor) and Directors Peter Sasdy and Roy Ward Baker. There was however some problems concerning who should produce the series, as Anthony Hinds later recalled, "Originally, I was supposed to produce the series, but I found that my role was reduced to a rather superior production manager. Twentieth Century Fox insisted on having Joan Harrison produce it. Harrison was an Englishwoman and had been Alfred Hitchcock's assistant for years. I found myself with very little to do. After being the boss for so many years, I found that rather frustrating." Despite this, Anthony Hinds is credited on all 17 episodes as Producer, while Joan Harrison is listed as Executive Producer. Hinds left Hammer in 1969 partly because of his feelings of dissatisfaction with the series.

The theme music for the series, an unforgettable whistled pop tune, was written by Harry Robinson and accompanied by a night sequence filmed at Battersea Fun Fair. Harry Robinson became one of Hammer's more enduring Composers of the Seventies, providing the music for such films

es DEMONS OF THE MIND, COUNTESS DRACULA and The Karnstein Trilogy.

JOURNEY TO THE UNKNOWN was filmed at MGM Studios, Borehamwood, in 1968, with the first episode being broadcast in November that year.

The series wasn't one of Hammer's greatest successes, possibly because of the inconsistency in the quality of the episodes. No doubt the problems over who should produce the series contributed to this, and it's possible that Hammer felt uncomfortable producing a series which was primarily aimed at an American TV market. Consequently, plans to produce a second series in 1969 were shelved. Nevertheless, there are a number of very good episodes, and if ever there was a piece of forgotten Sixties television then JOURNEY TO THE UNKNOWN is it! The odd episode occasionally turned up on ITV up until the early Eighties, but they're unlikely ever to be shown again. Sadly, many of the episodes are now believed to be 'lost' and only one episode is known to exist in this country. For those who missed these rare TV showings of Hammer's first television series it seems that JOURNEY TO THE UNKNOWN is destined to remain Unknown!

JOURNEY TO THE UNKNOWN - CREDITS

Year of Production: 1968/1969
Year of Release: 1968/1969
Distributor: Twentieth Century Fox-
Television
Running Time: 52 Minutes approx. -
each episode
Colour
A Hammer Film Production
Produced at MGM Studios, Borehamwood

Producer: Anthony Hinds
Executive Producer: Joan Harrison
Executive Consultant: Jack Fleischmann
Post-production Consultant: Robert
Mintz
Unit Manager: Christopher Neame
Assistant Directors: Derek Whitehurst,
John Elton, Bluey Hill, Brian Dunbar,
David Alexander
Production Manager: John Oldknow
Story Editor: John Gould
Directors of Photography: Arthur Lavis,
Ken Talbot, Moray Grant, Ben Knoll, David
Muir
Continuity: Estelle Stewart, Lilian Lee,
Jennifer Phillips

Camera Operators: Moray Grant, Lou Lev-
elly

Production Designers: Roy Stannard,
William Kellner, Keith Norman
Art Directors: Graham Parker, George
Leck

Costing: James Liggett, Lesley Pattitt
Supervising Editor: James Needs

Editors: Sid Stone, Brian Freemanle,
Ronald J. Pagan, Imran Hunter
Sound Recordists: Stan Smart, Bob Peck,
John Streeter

Sound Editors: Roy Baker, Brian Hickin,
Tony Pullen, John Beaton

Musical Supervisor: Philip Martell
Wardrobe: Mary Gibson, Clara Karpen,
Dolly Hodges

Make-Up: Bill Partleton, Ernest Taylor,
Elizabeth Blettner, Norma Camera, George
Partleton

Hair Stylists: Mibs Parker, Elsie Alder
Titles by: M.A.P. International Ltd.

Main Title Theme by: Harry Robinson

JOURNEY TO THE UNKNOWN

EPISODE GUIDE

1. EVE
2. THE NEW PEOPLE
3. JANE BROWN'S BODY
4. INDIAN SPIRIT GUIDE
5. MISS BELLE
6. DO ME A FAVOUR - KILL ME
7. PAPER DOLLS
8. GIRL OF MY DREAMS
9. MATAKITAS IS COMING
10. SOMEWHERE IN A CROWD
11. POOR BUTTERFLY
12. THE BECKONING FAIR ONE
13. STRANGER IN THE FAMILY
14. LAST VISITOR
15. KILLING BOTTLE
16. THE MADISON EQUATION
17. ONE ON AN ISLAND

Eve

Starring:Carol Lynley
Dennis Waterman

Director:Robert Stevens
Screenplay:Michael Ashe/Paul Wheeler
Based on a story by John Collier.

The New People

Hank Prentiss:Robert Reed
Anne Prentiss:Jennifer Hilary
Luther Ames:Patrick Allen
Matt Dystal:Milo O'Shea
Terry Lawrence:Adrienne Corri
Helen Ames:Melissa Stribling
David Redford:Damian Thomas

Director:Peter Sasdy
Screenplay:Oscar Millard/John Gould
Based on a story by Charles Beaumont
Composer:John Patrick Scott

Hank and Anne Prentiss move to a small isolated community to find that one of the villagers, Luther Ames, has a strange influence over his neighbours.

Following a number of strange unexplained deaths in the village, Hank and Anne plan to sell up and leave, when Hank is befriended by one of the villagers, Matt. He explains to Hank that Luther often becomes bored with life in the village and arranges 'games', which occasionally prove fatal for the loser. He had ordered that the previous owner of Hank's house hang himself, as a forfeit for losing one such game.

Matt accompanies Hank to his house where they intend to collect Anne, and leave the village. To his horror, Hank discovers on their arrival that he and Anne are the pawns of Luther's new game. Having tricked Hank into coming to the house, Matt introduces Hank to the 'game' - a Black Mass, at which he and Anne are to be the human sacrifices.

Once the game is finished Luther will have the house burnt to the ground, making Hank and Anne's deaths seem an accident and leaving Luther free to prepare a new 'game'...

Jane Brown's Body

Jane:Stephanie Powers
Amory:David Buch
Denholt:Alan MacNaughton
Pemela:Sarah Lawson
Receptionist:Arthur Pentelow

Director:Alan Gibson
Screenplay:Anthony Skene
Based on a story by Cornell Woolrich
Composer:Bob Laaper

After committing suicide, Jane Brown is brought back to life by a doctor who has developed a revolutionary new life-giving drug. The doctor, Denholt, employs the services of a tutor, Amory, to re-educate Jane who can remember nothing of her previous life.

Jane and Amory soon fall in love and Jane slowly begins to remember details of her past life and the reason for her suicide. She had accidentally killed her lover following an argument.

Her painful memories cause Jane to collapse before she is taken back to the doctor by Amory. He administers the drug, but this time it fails to work... Jane Brown's body can finally rest in peace.

Indian Spirit Guide

Leona Gillings:Julie Herrie
Jerry Crown:Tom Adams
Joyce:Tracy Reed
Miss Sarah Prinn:Catherine Lacey
Cherdur:Marne Mettland

Director:Roy Ward Baker
Screenplay:Robert Bloch
Composer:Basil Kirchin

Wealthy widow, Leona Gillings, hires private investigator, Jerry Crown, to uncover fake mediums in her attempts to contact her dead husband through a number of seances.

After successfully exposing several mediums as fakes, Crown realises he's on to a good thing and begins to set up bogus seances himself, with the help of his lover, Joyce. Still not content with his fias, Crown plans to marry Leona for further financial gain. He reluctantly agrees to accompany Leona to one final seance when she receives a letter from a medium

who claims to be able to contact her husband.

The medium, Miss Prinn, explains that she has an Indian Spirit Guide, Bright Arrow, who guides her into the spirit world. At the seance a hologram of Bright Arrow appears and warns Leona of Crown's reasons for wanting to marry her - her fortune. Crown tries in vain to expose the hologram as another cheap trick when he suddenly collapses to the ground... three Indian arrows protruding from his dead body!

Miss Belle

Starring: George Maharis
Barbara Jefford

Director: Robert Stevens
Screenplay: Saratt Rudley
Based on a story by Charles Beaumont

Do Me A Favour And Kill Me

Jeff: Joseph Cotton
Faith: Judy Peritt
Harry: Douglas Wilmer
Dirk: Kenneth Hegg
Betty: Joyce Blair

Director: Gerry O'Hara
Screenplay: Stanley Miller
Based on a story by Frederick Rawlings
Composer: John Patrick Scott

Jeff, a has-been actor ruins his chances at the film that could redeem his career, because of his alcoholism, and then his wife walks out on him. Jeff asks of his agent one last favour... to kill him, so that the wife he still loves may cash in his life insurance policy.

When his wife, Faith, returns to their home, Jeff tries unsuccessfully to contact his agent and reverse his deadly request. Several attempts are made on Jeff's life, so he and Faith decide to rent a cottage in the country.

Still unable to contact his agent, Jeff is shocked when the agent turns up at the cottage. Believing he has come to kill him, Jeff shoots the man in desperation.

Faith suddenly confronts Jeff with a shot-gun and kills him, before phoning her lover to announce the successful completion of their plan, and then the police, to report a 'dreadful accident' at the cottage.

Paper Dolls

Craig Miller: Michael Tolan
Jill Collins: Nanette Newman
Boy: Barney Shaw
Boy: Roderick Shaw
Bert Brereton: John Welsh

Director: James Hill
Screenplay: Oscar Millard from a story by L.P. Davies
Composer: David Lindup

Schoolteacher, Craig Miller, discovers that one of his pupils is one of four identical brothers who are capable of controlling people's minds, often with fatal results, and can communicate telepathically despite the fact each live hundreds of miles apart.

Craig and fellow teacher, Jill, set out to locate the other brothers and find that they are all mysteriously gathering at a small isolated village, where the villagers live in fear of the resident brother whom they call the Whelk. When the Whelk sets fire to the village inn, killing it's owners, the villagers decide to put an end to his reign of terror and pursue him into the surrounding hills. There Craig and Jill persuade the other three brothers to reject their evil dominant brother, the Whelk, before he is shot dead as the villagers arrive.

(PAPER DOLLS stars brothers, Barney and Roderick Shaw, who later appeared in Hammer's VAMPIRE CIRCUS in 1971. Michael Ripper stars as the village inn landlord, Albert Cole.

Girl Of My Dreams

Starring: Michael Cullen
Justine Lord

Director: Peter Sasdy
Screenplay: Robert Bloch/Michael J. Bird
Based on a story by Richard Matheson

Matahitas Is Coming

June: Vera Miles
Sylvia Ann: Gay Hamilton
Matekitas: Leon Lissak
Tracy: Lyn Finkney
Ken: Dermot Walsh

Director: Michael Lindsay-Hogg
Screenplay: Robert Heverley
Composer: Norman Kaye

June, a magazine journalist, decides to spend a late night in a library to research information on Matekitas, a notorious serial-killer who was hanged after being found guilty of the brutal murders of a number of young women during the 1920's.

After finding she has been accidentally locked in the library for the night, June learns that she has also gone back in time, to the night of Matekitas' last killing.

Horried, June realizes that the evil Matekitas is also in the building, and she requires one more victim in order to gain the Devil's dispensation... June will be that victim.

Somewhere In A Crowd

William Serle: David Hedison
Ruth Serle: Ann Bell
Mariella: Jane Asher
Max Newby: Jeremy Longhurst
Douglas Bishop: Ewen Solon

Director: Alan Gibson
Screenplay: Michael J. Bird
Composer: Harry Robinson

David Hedison (VOYAGE IN THE BOTTOM OF THE SEA) stars as William Serle, a man tormented by the sight of a group of people who he refers to as 'the watchers', who mysteriously appear on the scene of any impending human disaster.

William's psychiatrist concludes that he is suffering from a trauma, brought on by being one of the few survivors of a horrific train-crash. Those who had died, he soon learns, are 'the watchers'.

Having faced his fears and believing that his sightings of 'the watchers' are over, William decides to take a holiday with his wife,

Ruth. While they are away 'the watchers' suddenly reappear to William and he immediately realizes that a human disaster is imminent. He suspects his wife is in danger and William is accidentally killed as he saves Ruth's life.

'The watchers' observe as William's body is carried away, and among them stands William... 'the watchers' have finally claimed the soul of the man who should've died with them in the train-crash...

Poor Butterfly

Starring: Chad Everett
Edward Fox

Director: Alan Gibson
Screenplay: Jeremy Paul
Based on a story by William Abney

The Beckoning Fair One

Jon Holden: Robert Lansing
Kit Beaumont: Gabriella Drake
Derek Wilson: John Fraser
Mr. Barrett: Larry Noble
Mrs. Barrett: Gretchen Franklin

Director: Don Chaffey
Screenplay: William Woods/John Gould
Based on a story by Oliver Onions
Composer: Harry Robinson

Artist, Jon Holden, purchases a London house and becomes obsessed by a painting of a beautiful woman who was killed in the house during the blitz.

During a party at Jon's house, a friend claims to have met a young woman upstairs, the same woman as portrayed in the painting. Jon's obsession continues as he ditchs his girlfriend, Kit, and becomes a recluse.

Concerned for Jon's well-being Kit visits the house where an argument results in Jon killing her.

The police arrive at the house to remove Kit's body and arrest the now insane Jon. As he is led from the house an eerie laughter fills the building... the laughter of the dead woman in the painting.

Stranger In The Family

Paula:Janice Rule
Sonny:Maurice Kaufmann
Boy:Anthony Corlen
Charles Wilson:Phil Brown
Margaret Wilson:Jane Hylton

Director:Peter Duffel
Screenplay:David Campton
Composer:David Lindup
Executive Producer:Norman Lloyd

A young man, referred to by his parents as 'Boy', suffers a tormented life, having been born a mutant, following his father's exposure to radiation. The only visible signs of Boy's mutation are his fingerneils (he hasn't got any) and his ability to control people's minds.

Constantly pursued by a team of ruthless scientists, and finding himself having to kill them to remain free from being branded a freak, Boy meets a young actress, Paula, and her agent, Sonny, who went to exploit his mind-control talents as a hypnotist. Boy's first performance at a nightclub ends in disaster as he is responsible for causing a panic and the death of a young woman.

Having fallen in love with Paula, Boy learns that she and Sonny are lovers, and provoking an argument he 'orders' Sonny to pick up a knife and kill him. Under Boy's influence, Sonny has no control over his own mind as he plunges forward with the knife to finally release Boy from his life of torment.

(STRANGER IN THE FAMILY stars Anthony Corlen, who went on to appear in TASTE THE BLOOD OF DRACULA (1969) and VAMPIRE CIRCUS (1971)).

Last Visitor

Barbare:Patty Duke
Mrs. Walker:Kay Walsh
Mr. Plimmer:Geoffrey Bayldon
Mrs. Plimmer:Joan Newell
Butler:Blake Butler

Director:Don Chaffey
Screenplay:Alfred Shaughnessy
Composer:David Lindup
Executive Producer:Norman Lloyd



Above: Maurice Kaufmann in a publicity shot for STRANGER IN THE FAMILY.

A young woman, Barbara, takes a much-needed break at a deserted seaside town, where she stays at a quiet guest-house, owned by a Mrs. Walker.

When Barbara is woken that night by a mysterious man in her bedroom she is led to believe by Mrs. Walker that the man is actually one of her other two remaining guests. However, when these two guests finally leave the guest-house, her sightings of the strange man continue.

Determined to discover the identity of the man, Barbara waits in her bedroom for his nightly appearance. The man appears and the terrified Barbara switches on the bedroom lights to find that the 'man' is actually Mrs. Walker who, still grieving the loss of her husband, recreates him.

Barbare later visits the deranged Mrs. Walker in a psychiatric hospital where Mrs. Walker asks Barbara to post a couple of postcards...addressed to her dead husband.

The Killing Bottle

Rolo:Roddy McDowall
Vera:Ingrid Bratt
Jimmy:Harry Evans
Randolph:William Marlowe
Hodgson:John Rudling

Director:John Gibson
Screenplay:Julien Bond
Based on a story by L.P. Hartley
Composer:Bernard Kbbinghouse
Executive Producer:Norman Lloyd

Jimmy, an out of work composer, and Rolo, a broke pop promoter, join forces in order to con Rolo's brother out of his fortune, and thereby relaunch their careers.

Rolo's brother, Randolph, is a devout animal lover, yet he is responsible for a spate of animal killings in the nearby village. Randolph justifies these killings as his twisted mind believes animals that have themselves killed other innocent animals deserve to die. Rolo intends to have Randolph confess to the authorities his guilt by unbalancing his mind still further, using Jimmy's Killing Bottle.

Randolph seems unconcerned as a butterfly struggles and suffocates in the Killing Bottle. His hatred is instead directed towards Jimmy - a killer of innocent animals. Randolph tries to kill Jimmy but Rolo intervenes. A fight ensues, before the two brothers fall to their deaths from atop the manor roof.

The Madison Equation

Inge Madison:Barbara Bel Geddes
Ralph Madison:Allan Cuthbertson
Barbara Rossiter:Sue Lloyd
Stuart Croebis:Paul Daneman
Adam Frost:Jack Hadley

Director:Rex Firkin
Screenplay:Michael J. Bird
Composer:Basil Kirchin/Jack Nathan

Inge Madison and her husband, Ralph, have spent years working on the World's most advanced computer for a secret government project. The computer has been programmed to think for itself, develop a mind of it's own and is also in charge of

the security of the building in which it is housed.

When Ralph discovers that his wife is having an affair he programs the computer to electrocute her that night as she enters the building. The program mysteriously back-fires and it is Ralph who is electrocuted.

After her husband's still unexplained death, Inge plans to marry her lover when he too is killed as the computer's security system goes wrong.

Inge searches the computer for an explanation and finds it has developed well beyond her wildest dreams, or nightmares. It appears that the computer is jealous of the men in Inge's life. Words begin to print out on the computer screen, accompanied by an eerie mechanical voice, "You taught me to love...you belong to me...I love you..."

(This episode was filmed at Intertel Studios who, at the time, were developing a film process called Addavision. THE MADISON EQUATION was filmed in this process, whereby a form of closed circuit television would be linked to a 35mm camera.

The Associate Producer on this episode was Harry Pine, who would go on to co-produce Hammer's three Kerstein films).

One On An Island

ONE ON AN ISLAND

Starring:Brandon Wilde

Sterring:Brandon De Wilde
Suzanna Leigh

Director:Noel Howard
Screenplay:Oscar Millard

JOURNEY
TO THE
UNKNOWN



**JOURNEY
TO THE
UNKNOWN**

Above: Suzanna Leigh, who previously starred in Hammer's *THE LOST CONTINENT* in 1967, returned to the company the following year for *JOURNEY TO THE UNKNOWN*. Here she poses for a publicity shot for the episode *ONE ON AN ISLAND*. Suzanna later appeared in Hammer's *LUST FOR A VAMPIRE* (1970).

